

Contents

<i>Preface</i>	<i>page ix</i>
1 The Ancient World	I
1.1 Introduction	I
1.2 Music and the Imitative Arts	4
1.3 Music, the Cosmos and the Soul	8
1.4 The Value of Musical Experience	20
1.5 The Origins of Musical Genius	31
1.6 Conclusion	33
2 The Middle Ages	35
2.1 Introduction	35
2.2 The Art and Science of Music	37
2.3 Music, the Cosmos and the Soul	44
2.4 The Value of Musical Experience	51
2.5 The Musician	62
2.6 Conclusion	64
3 The Early Modern Period: 1500–1800	66
3.1 Introduction	66
3.2 Origins of Early Modern Philosophy of Music	69
3.3 Music and the Fine Arts	78
3.4 Music and the Cosmos	81
3.5 Emotion and Music	82
3.6 The Decline of Imitation and Empiricism in Philosophy of Music	127
3.7 The Moral Effects of Music	144
3.8 The Musician	148
3.9 Conclusion	162
4 The Modern Period: 1800–1950	164
4.1 Introduction	164
4.2 Music and Metaphysics	167
4.3 Content without Metaphysics	198
4.4 Musical Content: The Outliers	214

4.5	The Origins of Music	223
4.6	Formalism	227
4.7	Music and Morality	245
4.8	The Ontology of Music	247
4.9	Conclusion	252
5	The Contemporary Period	256
5.1	Introduction	256
5.2	Music in Context	258
5.3	Music and Emotion	266
5.4	Representation in Music	295
5.5	The Problem of Opera	301
5.6	The Value of Music	304
5.7	The Ontology of Musical Works	322
5.8	Performance	341
	Envoi	352
	<i>Bibliography</i>	357
	<i>Index</i>	380